PUBLIC
S.F.
LIBRARY

ADK - 8909

NP
3057

BOOK NO. 708.1 N141c

ACCESSION 600603

NOT TO BE TAKEN FROM THE LIBRARY

FORM 3427—5000—10-50

SAN FRANCISCO PUBLIC LIBRARY
3 1223 03972 6196

Catalogue

OF THE

Nahl Collection

OF

Paintings.

Catalogue

OF THE

NAHL COLLECTION

OF

Original Paintings,

BY THE

Old and More Modern Masters,

Being the Private Collection of the Late Deceased

JOHN WILHELM NAHL

Born at Cassel 1803; died 1880.

ON EXHIBITION AT THE

San Francisco Art Association Rooms,

430 PINE STREET, SAN FRANCISCO, CAL.

SAN FRANCISCO:
BACON & COMPANY, BOOK AND JOB PRINTERS,
Corner Clay and Sansome Streets.
1882.

*7.08.1
.N141c

600603

A SHORT BIOGRAPHY

OF THE

NAHL FAMILY.

TRANSLATED FROM F. A. BROKHAUS' CYCLOPEDIA, PUBLISHED IN LEIPZIG.*

"**Nahl,**" a family of sculptors and artists, traced back to the early part of the seventeenth century, as follows:

Mathias Nahl, designer and wood-engraver to his Highness the Margrave (Markgraf) Ansbach, Switzerland; date of birth unknown.

John Samuel, (son of Mathias Nahl) was born at Ansbach, 1664, died at Jena, 1727. He was engaged as sculptor for the Royal House of Berlin, and was made honorary member of the Academy of Arts. He was the inventor of a preparation which was applied to plaster of Paris statues, which would harden and make them waterproof; such can be seen yet in some of the palaces of Berlin and Potsdam. He also made the stone pedestal to the monument of the great Elector (grosse Kurfürst) made by Schlueter. He was appointed director of the Academy, and finally resigned that position, to spend his last years in Saxony.

John Augustus Nahl,† (son of John Samuel Nahl) born at Berlin in August, 1710. Studied sculpture under Schlueter, then went to France and Italy to study under other great masters. Settled in Strasburg, where he finished several large

* A correct biography of the Nahl family can be found in a work on Poets and Artists of Hessia, published by Dr. Karl Wilhelm Justi, Marburg, 1831.

† Great-grandfather of H. W. Arthur Nahl and the late Charles C. Nahl.

orders. In 1741 he was called to Berlin to assume the man agement and decorating of the public buildings and royal residences of that city, as well as of Charlottenburg, Sanssouci, and Potsdam. His statues, reliefs, vases, and ornamentations on columns and ceilings, which were of the highest order, are yet seen and admired. In 1746 he went to Bern, Switzerland, where he finished the celebrated monument for the church of Hindlebank.* In 1755 he received the commission of director of the Collegium Carolinum at Cassel Hessia, and was given the honorary title of Royal Magistrate, and died as such in 1781. One of the most important of his many productions is the large and well-known statue of Fredrich II. of Hessia, which adorns the Frederich Square of Cassel. He died, however, before its completion, which was done by his eldest son, Samuel Nahl.

Samuel Nahl. J. A. Nahl had two sons; Samuel Nahl, the elder son, (named after his grandfather) was born at Bern, Switzerland, March 7, 1748; died December 10, 1806. He became also a sculptor of great eminence under his father's instructions, and under other celebrated masters in Italy and France. After his return he worked jointly with his father, finishing large orders of marble statues for public buildings and parks, particularly for the city of Cassel. After the death of his father, he took the position as director and teacher of the school of sculpture. The title of Noble was bestowed upon him for his valuable services, by the Elector of Hessia. He married Miss Guyard, the daughter of a French refugee, by whom he had six children, (five sons) of which only the oldest son, Fredrich, became an artist and copper engraver.†

John Augustus Nahl, Jr., brother of Samuel, was born January 7, 1752, at the country residence of his father, called the Tanne, half a mile from Bern, Switzerland. Four years

---

* This monument is a wonder of workmanship, cut out of *one stone;* known all over Switzerland, and visited by thousands of tourists yearly. Engravings of the monument were published in 1750, and are now very rare and choice. The original model in clay is in the possession of H. W. Arthur Nahl.

† Fredrich Nahl was father of the late Charles C. Nahl, artist of San Francisco. Fredrich Nahl's widow, mother of the late Charles C. Nahl, married Theodore Nahl (cousin to the above Fredrich Nahl).

later his father moved with the family to Cassel Hessia. At this early period of life the child developed great talent for art. He practiced modeling under his father's instruction, but showing a greater inclination for painting, he abandoned modeling. At the age of eleven years he was placed under the instruction of the celebrated Tischbein. Two years later he was sent to Strasburg to study with Tanesch and Bemmel, landscape painters; then went to Bern, studied portraiture with the talented Handman. In 1773 went to Paris, where he first entered the Academy, and closely followed Le Sueur's style, who was called the French Raphael; he also copied from the old masters. In the summer of 1774 he went to Rome, and found it very important to study closely the antique, so devoted himself steadily for two years copying from casts and statues both in oil and crayon (only black and white). He attended the Academy in Campidoglio, where he received several prize medals; he then commenced copying from Raphael and Guido Reni, and after five years of hard study in Italy, he painted his first original composition, (Sacrifice to Venus) which he sold to Prince Gallizin. After a stay of seven years, he was suddenly called back to Cassel on account of the severe illness of his father. After the death of his father, he went to London, studied there fifteen months, then went to Holland. In 1788 returned to Rome, and turned his attention to landscape, which he studied diligently under Hackert; he took up the study of landscape, however, merely to be used as accessory to his mythological and historical paintings. His beautiful sepia drawings became very popular, and he received so many orders (particularly from a gentleman of Basel, Switzerland, who required him to go to Basel for a year) that he was obliged to abandon oil painting for a while. In 1792 he returned to Cassel Hessia, his permanent home. Here he received the appointment of professor of the Academy, and director of the painting class and royal gallery, also honorary member of the society of art and natural sciences of Marburg. In 1800, Goethe the poet offered premiums for the best historical or mythological composition. John Augustus Nahl, Jr., received the first prize for a sepia drawing representing the parting of Hector from his wife Andromache. In 1801 he again received the first prize

for his drawing representing Achilles at the court of Lykomedes; this brought him into close contact with the court of Weimar. He became the intimate friend of Goethe and Schiller, and his name is frequently mentioned in Schiller's works. He was a very industrious worker; all his pictures were brilliant in colors and exquisitely finished; the greater number of his paintings are in the gallery of the museum at Weimar, and at the palace of Wilhelmshoehe, near Cassel; some are in the royal gallery of Cassel, and others are in private collections in London. He died January 31, 1825, leaving three childre n Clemendine, John Wilhelm, and Theodore.*

John Wilhelm Nahl, (eldest son of J. A. Nahl, Jr.) born at Cassel, July 22, 1803, studied under the careful instruction of his father until he was twenty years old, when he went to Paris, joined the academy, and copied from the old masters, studying their peculiarities, which gave him a thorough knowledge of the different schools and established his reputation as an art expert. He died unmarried, June 14, 1880.

(H. W. Arthur and the late Charles C. Nahl received their first instructions from him.)

The following original paintings were in the possession of the said John Wilhelm Nahl; most of them handed down to him from his grandfather, John August Nahl, Sr., (the sculptor) who had a particular fancy for the old masters and other antiquities, and being in possession of a princely estate, purchased every genuine painting that was offered, and sometimes at fabulous prices. After his death, the largest part of his real estate was willed to his eldest son, Samuel; but the paintings, engravings, and original hand-drawings were willed to the younger son, John August Nahl, Jr., (the artist) who again willed it to his eldest son, John Wilhelm Nahl, who made the collection more complete by adding several other art treasures. Being unmarried, his collection of paintings became his "hobby." If any really meritorious painting or engraving was offered for sale, he could not rest until he was the possessor of it. He became widely known as an expert

* Father of H. W. Arthur Nahl, artist of San Francisco, the possesso of the inclosed catalogue of pictures.

and connoisseur. His impartial opinion was always taken as a guide, and he was frequently sent for by the German as well as the Belgium Government, if purchases for the royal galleries were to be made.

Any painting coming from the private gallery of Professor John Wilhelm Nahl was sufficient guaranty of its genuine ness. The following recital shows how great was the love for his pictures:

Once the King of Hanover came to Cassel, and sent a chamberlain to the old gentleman for the purpose of negotiating a purchase of some of his favorites. After many an obstinate refusal, he at last reluctantly yielded. The pictures were taken down, and forthwith sent to the king's apartments. The next morning the old enthusiast, with tears in his eyes, implored the chamberlain, "by all that was holy, to give him back his pictures; he had not closed an eye the whole night, but mournfully stared at the vacant places on his walls, feeling as though he had sold his very children." There was nothing for it but to cancel the bargain. The king proposed to make him custodian of his own gallery at Hanover, with a liberal annual pension, if he would agree to finally cede his collection to the king at a good round sum, to be fixed beforehand. But when told that he could not be allowed to sleep among his pictures, Nahl refused point blank; and even at his death-bed some of his favorite paintings had to be placed in front of him, that he might look upon them with his last power of sight.

REMARKS.

H. W. Arthur Nahl, the owner, has the necessary proof that this collection is genuine.

This catalogue is a correct translation from the original inventory of the deceased, J. Wilhelm Nahl. The masters being divided in the following order: *German*, *French*, *Italian*, *Netherlandish*, and *Spanish*, with date of birth and death of each master. The size is also given of each painting by inches, and are all on canvas unless otherwise marked. H. indicates height; W., width.

By a new process the old varnish of some of the paintings has been removed, thereby giving the pictures the original brilliant appearance.

This collection also comprises about eight thousand sheets of fine old engravings and original hand drawings by eminent old masters.

I. GERMAN MASTERS.

LUC. CRANACH.

(Called the older one.)

1472–1553.

1....**Prison Scene.** (One of his earliest productions.) Wood, H. 11½; W. 8¾.

ANTON RAPHAEL MENGS.

1728–1779.

2....**Penitent Magdalen.** Reading a book. H. 21½; W. 16½.

ANTON RAPHAEL MENGS.

1728–1779.

3....**The Artist.** A female figure with palette and brushes in hand. H. 16½; W. 12¼.

JOHN HENRY TISCHBEIN.

1722–1782.

4....**"He shall be named John."** Subject from the Bible. (Sketch.) H. 12¼; W. 10¼.

JOHN HENRY TISCHBEIN.

1722–1782.

5....**Homage before a Queen.** Sketch for a larger painting. H. 12½; W. 16.

WILHELM VON BEMMEL.

1630–1708.

6, 7..**Landscapes.** Scenes near the Rhine, Germany. (He was also a fine copper engraver.) H. 20½; W. 26.

CHARLES SEBASTIAN VON BEMMEL.

1743–1796.

8....**Forest Scene and Waterfall.** Neat little sketch. H. 13½; W. 15½.

II. FRENCH MASTERS.

ANTOINE COYPEL.

1661–1722.

9.... **Democritus.** A very characteristic head of an old man; brilliant coloring similar to Rubens. (An etching exists of this picture, executed by the artist himself.) H. 29; W. 23¼.

GERARD DE LAIRESSE.

1641–1711.

10.... **Juvenile Bacchus with Playmates.** Young Bacchus is carried on the back of one of his playmates to his governess. (Name in corner.) H. 8¾; W. 13.

GERARD DE LAIRESSE.

1641–1711.

11.... **Bacchus Appearing to Drinkers.** In the middle of the picture we see a crowned Bacchus sitting on a cask; in the foreground servants offering wine. In the clouds in the distance can be seen the figure of Lucullus, with sword in hand, and garlanded with vines. H. 22; W. 21.

JEAN BABT. OUDRY.

1686–1755.

12.... **Roebuck Pursued by Wolves.** Moonlight scene very finely executed. H. 12½; W. 16.

JEAN BABT. OUDRY.

1686–1755.

13, 14.. Two very finely finished pictures of dogs. (Name in corner.) H. 9; W. 12.

These two, as well as No. 12, are from the private collection of the Duke of Orleans, J. Wilhelm Nahl having purchased them from the Duchess after she retired to Eisenach, subsequent to the French Revolution of 1848.

III. ITALIAN MASTERS.

FRANCESCO ALBANI.

1578–1660.

15....**Return of the Holy Family.**
Copper, H. 10¼; W. 13¾.

ANTONIO ALLEGRI.

(Called Correggio.)

1494–1534.

16....**Venus and Cupid.** Cupid playfully stealing a kiss from Venus, who is negligently reclining on a couch.
H. 44½; W. 55.

JACOPO PALMA.

(Called Old Palma.)

1518–1548.

17...."**Ecce Homo.**" H. 20; W. 16.
Meaning, "Behold the Man!" The words uttered by Pilate when he brought Jesus forth to the people.

JACOPO ROBUSTI.

(Called Tintoretto.) The artist's father was a dyer, (in Italian, "Tintore") hence the nickname.

1512–1588.

18...."**Ecce Homo.**" The Savior's expression of pain is masterly painted in this picture. H. 21¾; W. 17½.

GIORGIO BARBARELLI.

(Called Georgione, also George the Great.)

1477–1511.

19....**Bathing Nymph.** Nude figure, larger than life, in sitting posture, drying the right foot.
H. 66; W. 44.

GIORGIO BARBARELLI.

1477–1511.

20....**Lucretia and Tarquinius.** Lucretia, a daughter of Triciptinus, and wife of Collatinus, was celebrated for virtue and beauty. Sextus Tarquinius, a son of the King of Rome, and a kinsman of her husband, became desperately in love with her, and once having been hospitably received at her house during the absence of her husband, entered her bedroom at night, and with drawn sword threatened to kill her slave, and forced her to yield to his wishes. As soon as he had gone, she sent for her father and husband, and made them swear to avenge her, and then stabbed herself. Lucretia's funeral was the occasion of a general revolution, by which the Tarquins were expelled from Rome. H. 60; W. 51.

GIORGIO BARBARELLI.

1477–1511.

21....**Portrait.** Half-length figure of a young Venetian cavalier dressed in black. Wood, H. 38; W. 27½.

GIOVANNI FRANCESCO BARBIERE.

(Called Guercino.)

1591–1666.

22....**Holy Catharine.** The expression is charmingly innocent; her extended right hand holds the wedding-ring. H. 19; W. 14¼.

FEDERIGO BAROCCIO.

1528–1612.

23....**Christ appears to Mary Magdalen.** The resurrected Christ, with a white sheet around his shoulders, and staff in hand, stands before Magdalen. In the clouds may be seen seraphim heads, at the left an angel, in the distance the city of Jerusalen. H. 23½; W. 17.

GIOVANNANTONIO, BAZZI.

(Called il Sodoma.)

1477–1549.

24... **The Descent from the Cross.**
Copper, H. 13; W. 9½.

GIOVANNIE BELLINI.

Founder of the Venetian school. One of the first who introduced oil painting.

25....**The Adoration of Marie.** Marie and the child sitting on a throne, adored by two persons in black; behind them a Bishop; to the right a monk and a female figure. (Supposed to have been painted to order with family portraits.) Wood, H. 9; W. 12¼.

PAOLO CAGLIARI.

(Called Paul Veronese.)

1530–1588.

26....**Interment of Christ.** Surrounded by two groups of men and women, among them Mary and Magdalen. The Saviour is supported by one of his disciples.
H. 28½; W. 43½.

PAOLO CAGLIARI.

1530–1588.

27....**Saint Peter delivered from Prison by an Angel.** (Hasty sketch.) H. 11; W. 13.

ANTONIO BADILE.

Uncle and teacher of Paul Veronese.

28....**Magdalen.** Represented with hair hanging over her shoulders, holding and kissing a crucifix, an open Bible and skull in front of her. (Very old.)
H. 31½; W. 25.

SIM. CANTARINI.

(Called de Pesaro.)

1612–1648.

29....**Mockery of Christ.** Life-size, half-length figure.
H. 42½; W. 28¾.

CARLO CIGNANI.

1628–1719.

30....**Monks of the St. Cajetans Order Performing Acts of Charity.** Above in the clouds are angels; in the distance are ruins of the Flavisch Amphitheater. (This painting was the property of the Prelate Ferazi, and came after his death in the possession of President Schaab, of Mainz, Germany.)
H. 34¼; W. 26¾.

DONATO CRETI.

(Called il Cavaliere.)

1671–1749.

31....**Philip of Macedon in Dispute with his Son, Alexander the Great.** In a large hall with lofty architecture a table is set for a feast. To the right King Philip, with drawn sword, is threatening his son on account of his frequent reproaches concerning his second marriage. Alexander, a stately youth in armor, is evading the sword of his father.
H. 51; W. 36.

GASPARD DUGHET.

(Called Poussin.)

1613–1675.

32....**Italian Landscape.** H. 19; W. 25.

GASPARD DUGHET.

1613–1675.

33....**David Plays before King Saul.** (Painted in gray.)
H. 25; W. 20.

CARLO MARATTI.

1625–1713.

34....**Holy Family.** H. 21¼; W. 28.

PIETRO FRANCESCO MOLA.

Pupil of Albani. Studied at Venice after Guercino, Bassano, and Titian.

1612–1668.

35....**Adam and Eve at the Scene of Abel's Death.** In the foreground to the right lies the slain Abel; at his side Eve is kneeling in the agony of despair; while Adam is resting his head on the right hand.
H. 18½; W. 25¼.

GIOVANNI BAPTISTA PIAZETTA.

1682–1754.

36 ...**Apollo and Clytea.** Artistically composed sketch.
H. 15½; W. 12.

GUIDO RENI.

1575–1642.

37....**Slaughter of the Innocents.** A group of four little corpses; in the distance at the left may be seen the head of a weeping mother. The dark background produces a remarkable effect; the coloring of the little dead children is painfully natural.
H. 44; W. 56.

RAPHAEL SANZIO D' URBINO.

1483–1520.

38....**Danse d' Amours led by Cupid.** (The gem of the collection.) Cupid is seen in this picture engaged in a round dance with six little children; on a green ground lays his bow, arrow, and quiver; two other children are making music, and another is picking up a vessel with honey, which was upset in the frolic.

At the time of Raphael's death, this painting was found in his studio almost completed. At the request of Cardinal Ippolito dé Medici, it was finished by *Parmigianino*, whose true name was *Francesco*

Mazzuola, b. at Parma, 1503; d. at Casal Maggiore, 1540. Rome was taken by assault, and pillaged by the barbarous soldiers of the constable de Bourbon, 1527, at the very time that Parmigianino had just completed the painting. He was surprised by the soldiers, who rushed in upon him, but who were so charmed with the paintings that they did not molest the artist, but stole his pictures, which found their way into the gallery of the Marquis de Louvois, and were afterward sold to a French picture dealer during the time of exiled aristocracy. The Danse d' Amours having been stolen from the studio of Parmigianino, the work was supposed to have been done entirely by him.

A red-chalk drawing by Raphael, and engraved by Marc Anton, at present in the Royal Museum, Berlin, also called "Danse d' Amours," is almost a fac-simile of this remarkable painting. H. 46; W. 60.

TIZIAN VECELLIO.

1477–1576.

39....**Maria with the Child.** St. John and the holy Catherine. One of the Master's earliest works. H. 34; W. 41.

LEONARDO DA VINCI.

1452–1519.

40....**The Holy Marcus.** Marcus in a sitting posture, serious expression, marking on a slate. (Finished in gray.) Wood, H. 33; W. 25½.

DOMENICO ZAMPIERI.

(Called Domenichino.)

1581–1641.

41....**Diana in the Bath.** Discovers an indiscretion of one of her Nymphs, at which the others look in astonishment. A wild romantic background; figures are all well drawn and neatly finished. H. 15¾; W. 27.

DOMENICO ZAMPIERI.

1581–1641.

42....**Flight from Egypt.** H. 11¾; W. 16½.

IV. NETHERLANDISH MASTERS.

EVERT VAN AELST.

1602–1658.

43....**Still-life.**—Birds.
H. 17; W. 21½.

PET VAN BLOEMEN.

(Called Standart.)

1657–1720.

44....**Wild Bull Hunt.** Three hunters on horseback, in Hungarian costume, are attacking a bull; one with a short saber is aiming the finishing blow. Minutely finished in this artist's usual style. (Initials in right corner, P. V. B. 1711.) H. 26; W. 33½.

LEONHARD BRAMER.

1596–1667.

45....**Death of St. Elisabeth.** On wood, slightly curved, probably intended for a panel. H. 11¾; W. 9½.

CONZALES COQUES.

1614–1684.

46....**Portrait of the Master by Himself.**
H. 17; W. 14¼.

CONZALES COQUES.

47....**Portrait.** Very delicately painted bust of a Princess of Orania. H. 19¾; W. 16¾.

ABRAHAM VAN DIEPENBEECK.

1599–1675.

48....**Diana and Kallisto.** Bathing scene. Faulty in drawing as this painting is, Diepenbeeck had the reputation of being one of Rubens' best pupils. His coloring is very good. Wood, H. 18; W. 24.

GELDORP GORTZIUS.

1553–1618.

49....**Portrait.** Half-length figure of an old lady in black, with white cap; in left corner a coat of arms, three rings, and a branch. H. 32; W. 22½.

JAN VAN GOYEN.

1596–1656.

50....**Netherlandish Landscape.**
Wood, H. 15¾; W. 19½.

BARTHOLOMAUS VAN DER HELST.

1613–1670.

51....**Portrait.** A remarkably well-finished head of a lady dressed in black, with white cap and collar.
Wood, H. 19¾; W. 15½.

BARTHOLOMAUS VAN DER HELST.

52....**Portrait of a Flemish Burgomaster.**
Wood, H. 17½; W. 15.

PETER VAN LAER.

(Called Bamboccio.)

1613–1675.

53....**Stoning of Stephanus.** Stephanus is seen in the middle of the picture, fallen on his knees, surrounded by

a crowd of half-nude rough people, who are throwing stones at him. In the right upper corner God is represented in clouds. H. 16; W. 19¾.

CORNELIUS VAN LILIENBERG.

1676.

54....**Still-life.** Dead birds, wild duck, hunter's emblems, shot-gun, powder-flask, etc. (In right upper corner C. van Lilienberg.) Wood, H. 13½; W. 18½.

CORNELIUS VAN LILIENBERG.

55....**Still-life.** Partridge in the center. (Name at one side.) H. 22½; W. 18¼.

ANTON MORO.

1512–1577.

56....**Portrait.** Head of a man (probably cut out of a larger picture). Wood, H. 11¾; W. 8¾.

VAN DER NEER.

1619–1683.

57....**Moonlight Landscape.** To the right a village hidden by trees. In the middle a little lake, fishermen, and boats. Wood, H. 10; W. 12½.

ADRIAN VAN OSTADE.

1610–1685.

58. ..**Pipestuffer.** An old man with red cap, resting his arms on a table, is busy filling his pipe.
H. 14; W. 11.

PAUL REMBRANDT VAN RYN.

1607–1669.

59....**Landscape.** The largest part of the picture to the left is covered by a group of trees, forming a strong relief to the stormy sky, (Marked below "P. Rembrandt.") Wood, H. 19½; W. 15½.

PAUL REMBRANDT VAN RYN.

1607–1669.

60....**Burial of Christ.** Rough sketch with several figures. Wood, H. 17; W. 12½.

PAUL REMBRANDT VAN RYN.

1607–1669.

61....**Portrait.** Lady with fur. Supposed to be a likeness of a Flemish lady of noblility. H. 21; W. 17½

PETER PAUL RUBENS.

1577–1640.

62....**Allegorical.** Minerva protecting Peace and Plenty from the approaching War. This beautiful and finely finished painting was bought by J. August Nahl from a French nobleman (refugee) in 1752. An engraving exists, copied from it by B. L. Henriquez. A large painting of the same subject, and by the same artist, hangs in the "Old Pinakothek" Munich. H. 35; W. 45.

PETER PAUL RUBENS.

1577–1640.

63....**Magdalen.** Nude life-size bust, supposed to be cut out of a large unfinished painting. H. 22½; W. 17¾.

PETER PAUL RUBENS.

1577–1640.

64....**Samson in Combat with a Lion.** A hasty but masterly sketch. Wood, H. 12½; W. 15.

SALOMON VAN RUYSDAEL.

1670.

65....**Landscape,** with water and ships; to the right is a long building with pointed tower. H. 16½; W. 21.

CARL VAN SAVOYE.

1619.

66....**Idyl.** A bright and cheerful landscape, with three nude Nymphs and a Satyr dancing. In the distance to the right another group, making music. The Nymphs stand out in beautiful relief from the background.
H. 29; W. 21½.

FRANZ SNYDERS.

1579–1657.

67....**Fox and Hounds.** On the left is a fox holding a white rooster, and looking around with fear towards two spotted dogs. This master's paintings have a great similarity to the free touch of Rubens. An almost similar painting hangs in the Royal Gallery of Cassel. H. 25; W. 45.

HERMAN VAN SWANEVELT.

(Called l'Eremita.)

1618–1690.

68....**Historical Landscape.** A finely executed little painting, Hagar and Ishmael in the foreground.
Oval wood, H. 5½; W. 7½.

ADRIAN VAN DE VELDE.

1639–1672.

69....**The Favorite of the Herd.** An open landscape with cows and sheep, and an old shepherd. In the center is a peasant girl decorating a young bull with wreaths of flowers. H. 17¾; W. 24.

PHILIPS WOUVERMAN.

1619–1668.

70 ...**Hunting Party.** The principal figure a lady in blue with yellow skirt, riding a white horse.
H. 8½; W. 11¾.

THOMAS WYCK.

1616–1686.

71....**Philosopher surprised by Death.** Showing the inside of a study-room, with books, etc. A finely finished and very effective painting.
Wood, H. 15¾; W. 13¾.

ANTON VAN DYCK.

1599–1641.

72....**Piety.** Hasty sketch. One of his earlier paintings when studying under Rubens. H. 34½; W. 26.

UNKNOWN MASTER.

73....**Hollandish Landscape.** This picture shows the result of the cleaning process, only half of it being cleaned.
H. 22; W. 31.

UNKNOWN MASTER.

74, 75..**Hollandish Landscapes.** H. 7; W. 10.

UNKNOWN MASTER.

76....**King Solomon among his Wives,** bringing sacrifice to Juno. H. 20¼; W. 29.

V. SPANISH MASTERS.

DON DIEGO VELAZQUEZ DE SILVA.

1599–1660.

77....**Portrait.** Very characteristic head of an old Cavalier, with black cap. H. 16½; W. 13½.

GIUSPPE RIBERA.

(Called Spagnoletto.)

1588–1656.

78....**Dying Cato.** An eminent Roman patriot and statesman, born 95 years B. C., killed himself at Utica 46 years B. C. He was regarded as a model of pure and unselfish nature.

This horrible but masterly painted picture is one of the rarest of the collection.

H. 41; W. 35.

Copies after French Masters.

EUSTACHE LE SUEUR.

1617–1655.

(Copied by J. Aug. Nahl.)

79....**Two Angels Flying in Clouds.**

EUSTACHE LE SUEUR.

(Copied by J. Aug. Nahl.)

80....**Two Masculine Heads.** Time of the old Romans.

EUSTACHE LE SUEUR.

(Copied by J. Aug. Nahl.)

81....**Study of a Head.**

EUSTACHE LE SUEUR.

(Copied by J. Aug. Nahl.)

82....**Study of two Monks** in white gowns.

These four numbers are parts of larger paintings of Le Sueurs, copied in 1773.

Copies after Italian Masters.

GUIDO RENI.

1575–1642.

(Copied by J. Aug. Nahl.)

83....**Fortuna.** In her extended right hand she holds a crown (Fortune). Genius persuing her, and endeavoring to seize the crown. (A masterly painted copy, one-quarter size of the original.

CARLO CIGNANI.

1628–1719.

(Copy by J. Wilhelm Nahl.)

84....**Death of Magdalen.**

TIZIAN VECELLIO.

1477–1576.

(Copied by J. Wilhelm Nahl.)

85....**Burial of Christ.**

PIERRE NARCISSE GUERIN.

1774–1838.

(Copied by J. Wilhelm Nahl.)

86....**Æneas and Dido.** Æneas, a Trojan warrior, relating his adventures to Queen Dido and her young brother who occupied the throne with her.

HORACE VERNET.

1789–1863.

(Copied by J. Wilhelm Nahl.)

87....**The Famous "Massacre of the Mamelukes,"** by Pasha Mehemet Ali in 1811, in the Mohammedish Mosque, Cairo, Egypt. Mehemet Ali, finding in the turbulent independence of these warlike chiefs a formidable obstacle to his cherished scheme of absolute power, invited them to a great festival in the courtyard of the citadel. They thoughtlessly accepted the treacherous courtesy, and were suddenly fired upon by a detachment of soldiers concealed in the encircling colonnade. All perished save one. (The original life-size painting hangs in the Louvre, Paris.

COPY AFTER CORREGGIO. (No. 16 in Catalogue.)

(By J. Wilhelm Nahl.)

88....**Venus and Cupid.** A magnificent copy.

RAPHAEL, SANZIO D'URBINO.

(Copied by J. Wilhelm Nahl.)

89....**The Celebrated "Madonna della Sedia."** (Original in Florence.)

COPY AFTER REMBRANDT.

(By J. Wilhelm Nahl.)

90....Jacob blessing his grandchildren, Ephraim and Manasse, in presence of their father Joseph and mother Asnath. The original (which is unfinished) hangs in the Royal Gallery of Cassel.

91, 92....**Studies out of the same Picture.**

COPY AFTER J. AUGUSTUS NAHL.

(By J. Wilhelm Nahl, his son.)

93....**Jupiter and Antiope.** Jupiter in disguise of a Satyr, takes the veil from the sleeping Antiope.

COPY AFTER J. AUGUSTUS NAHL.

(By J. Wilhelm Nahl, his son.)

94....Copy of the painting "Origin of the Red Rose.'

J. AUGUSTUS NAHL, JR.

1752–1825.

95....**Origin of the Red Rose.** Cupid (the god of love) extracting a thorn from the foot of Venus (the goddess of beauty); a drop of blood falls on a pure white rose, thus changing it to red (the emblem of love). This elegant painting is one of the artist's masterpieces. H. 29; W. 41.

J. AUGUSTUS NAHL, JR.

96....**Ariadne at Naxos.** Ariadne is extending her arms towards the disappearing ship of Theseus. Wood.

J. AUGUSTUS NAHL, JR.

97....**Narcissus,** looking at himself in a brook; the cave of the Nymph Echo and a waterfall forms part of the background. Wood.

J. AUGUSTUS NAHL, JR.

98....**Nymph Egina,** warming herself at the mysterious fire, which proves to be Jupiter, who has changed himself to attract her attention. Jupiter's symbolic eagle is seen on a branch of the tree.

J. AUGUSTUS NAHL, JR.

99....**Venus and Adonis.** Venus persuading Adonis not to leave her.

J. AUGUSTUS NAHL, JR.

100....**Hector parting from Andromache.** Hector, with upturned face, lifts his son Astyanax up to the gods, asking for him their protection, his wife Andromache is leaning on his shoulder, the nurse kneeling by his side. This is the first rough sketch for the large painting which hangs in the gallery of Cassel, Hessia.

J. AUGUSTUS NAHL, JR.

101. ..**Æneas,** being knocked down with a rock by Diomed, is rescued by Venus, his mother. (Sketch for a larger painting.)

J. AUGUSTUS NAHL, JR.

102....**The Nymph Salmacis** watches the young Hermaphrodite bathing.

J. AUGUSTUS NAHL, JR.

103, 104, 105, 106 ...**Italian Landscapes,** near Albano, six miles from Rome. Studies from Nature.

J. AUGUSTUS NAHL, JR.

107....**Forest Scene with Cattle.**

J. AUGUSTUS NAHL, JR.

108....**Æneas and Venus.** Æneas, with sword in hand, pursues Helen, who was the cause of the Trojan war, and had retreated in the Temple; but Venus (Æneas' mother) came to her rescue.

J. WILHELM NAHL.

1803–1880.

109....**Flight of the Holy Family from Egypt.**

J. WILHELM NAHL.

110....**Algerian Woman.**

J. WILHELM NAHL.

111 ...Madona.

112....The Savior.

J. WILHELM NAHL.

113....Landscape with Waterfall. Bavarian mountains near Munich.

J. WILHELM NAHL.

114....Luna and Endymion. Wood.

CHARLES C. NAHL.

1818–1879.

115 ...Lion and Tiger, fighting over a piece of meat. Painted at the age of twenty-seven. Wood.

CHARLES C. NAHL.

116, 117....Scenes on the Chagres River.

CHAREES C. NAHL.

118....Indian Girls. Gorgona Chagres River.

Drawings in Sepia.

(By J. Augustus Nahl, Jr.)

119....Aphrodite, in shape of a huntress, appears to Æneas and Achates, who had lost their way. Æneas recognizes his mother.

120....Athene and Teiresias. Athene, bathing, raises her hand against the intruding Teiresias.

121....Apollo kills Python. In commemoration of the event he instituted the Pythian games.

122....**Hector Parting from Andromache.** For this sepia drawing the first premium was awarded by the poet Goethe, Weimar, Saxony, 1800. Two original letters by Goethe are in the possession of H. W. Arthur Nahl.

123....**Æeneas led by Sybille in the Fields of Elysium,** where he finds his father, Anchises.

124....**Aurora.**

125....**Wild Boar.** (Copied from nature.) Shot by the artist himself in a forest of Hessia.

126....**Italian Oak** in the vicinity of Rome.

127, 128, 129, 130....**Copies after Landscapes of Claude Lorrain.** The originals are in the Royal Gallery at St. Petersburg.

131....**Madona and Child.** (Black crayon.) For this beautiful composition J. Augustus Nahl, Jr., received the first prize in Rome in 1813. He also painted it life-size.

PASTIL DRAWING.

(By John Wilhelm Nahl.)

132....**Young Bacchus Asleep.** Copy after Guido Reni. The original is in the Lichentstein Gallery, Vienna.

ORPHEUS AND EURYDICE.

133....**Crayon Drawing** by H. W. Authur Nahl, from the original life-size painting by J. Augustus Nahl, Jr., his grandfather painted in 1807.

Subject taken from the Greek Mythology, representing Orpheus the Musician returning from the infernal regions, after having implored Pluto (the god of hell) to return to him his wife Eurydice, who was concealed there. Pluto (charmed by the music

of Orpheus) grants the request, on condition that he look not upon her until they reached the light, which promise he was unable to fulfill, for feeling the touch of her hand upon his arm he could not resist the temptation to look. This unfortunate circumstance caused his wife to disappear from him forever.

Family Portraits.

134....**John Augustus Nahl, Sr.** (The sculptor.) Born at Berlin 1710, died 1781. Founder of the collection. Painted by J. H. Tischbein.

135....**John Augustus Nahl, Sr.**, as a young man. By J. H. Tischbein.

136....**Wife of John Augustus Nahl, Sr.** By J. H. Tischbein.

137....**J. Augustus Nahl, Jr.** (Artist.) Born at Bern, Switzerland, 1752; died at Cassel, Hessia, 1825. Painted by his son, J. Wilhelm Nahl.

138....**J. Augustus Nahl, Jr.**, at the age of 22 years. Painted by J. H. Tischbein.

139....**J. Augustus Nahl, Jr.**, at the age of 28 years. Painted by J. H. Tischbein.

140... **J. Wilhelm Nahl.** (Artist.) Born at Cassel Hessia, 1803; died 1880. Painted by himself (through the mirror) at the age of 17 years.

141....**A. Theodore Nahl and J. Wilhelm Nahl** (father and uncle of H. W. Arthur Nahl). Painted by their father, J. Augustus Nahl, Jr.

142....**Henrietta Nahl** (at the age of 38 years), mother of H. W. A. and the late Charles C. Nahl; born at Stuttgart, Wurtemberg, 1798; died in California, 1863. Painted by Charles C. Nahl, at the age of 17 years.

143....**Henrietta Nahl.** Painted by J. Wilhelm Nahl.

144, 145....**Father and Mother of Henrietta Nahl.** Painted by Sebastian Weygandt. (1820.)

146....**H. W. Arthur Nahl.** At the age of 13 years. Painted at Paris, by Charles C. Nahl.

147....**Adolph, Laura, and H. W. Arthur Nahl,** children of A. Theodore and Henrietta Nahl. Painted by Charles C. Nahl in 1839. (The center figure is H. W. Arthur Nahl, the present owner of the art collection.)

148....**Nahl Family Group,** showing the late Charles C. Nahl, in the right-hand corner, at the age of 13 years. Painted by J. Wilhelm Nahl.

149....**Princess Catharine of Wurtemberg** (play companion of Henrietta Nahl), afterwards second wife of Jerome Napoleon Bonaparte, King of Westphalia. Painted by Sebastian Weygandt.

150....**Professor Sebastian Weygandt.** (Portrait painter.) Painted by J. Wilhelm Nahl, in 1863.

Agatha is derived from the Greek meaning "good"
Beatrice means "happy"
Maud " "a lady of honor"
Gertrude " "truth"
Florence " "flourishing"
Emma " "a nurse"
Lucy " "constant"
Gertrude " "truth"
Laura " "rustic beauty"
Teresa " "earthly"
Adolv " "a pledge"
Mary " "exalted, beautiful"
Ellen " "beautiful"
Matilda " "a lady of honor"
Fanny " "a white lily"
Nelly " "enlightening"
Jessie " "a rill"
Helen " "a beauty"
Hilda " "warlike"
Ruby " "forgetfulness"
Louise " "modest, studious"
Emily " "a sweet heart"
Amy " "beloved"